

GIORZA'S  
MASS.

NO. 8.

To Rev. JAS. S. DUFFY, Pastor of St. Agnes R. C. C., Brooklyn.

GIORZA'S  
Mass (No. 8.) B Flat  
FOR FOUR VOICES.

And Chorus ad libitum.

With a Veni Creator (or O Salutaris Hostia),

and an

Ave Maria as Offertory.



BY

P. GIORZA.



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# MASS No. 8.

By P. GIORZA.

*Andante non troppo.*  
CLEAR. VIOLA: TUTTI  
f  
BASSOON, CELLO:  
p  
poco ritenuto.  
ff

The musical score is written for four parts: Clarinet in C, Viola, Bassoon, and Cello. It consists of six systems of music. The first system is marked 'Andante non troppo' and 'f'. The second system is marked 'p'. The third system is marked 'poco ritenuto.' and 'ff'. The fourth, fifth, and sixth systems continue the musical development. The score includes various musical notations such as notes, rests, and dynamic markings.

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ALTO.

TENOR.

BASS. TUTTI.

Ky - ri - e . . . . . e - le - . . . . . i - son,

Tempo I.

e - le - . . . . . i - son, Ky - ri - e e -

Tutti.

Ky - ri - e . . . . . e - le - . . . . . i - son, e - le . i -

i - son, e - le - i - son, e - le . i -

Ky - ri - e, Ky - ri - e e -

le - . . . . . i - son,

son, e - le - . . . . . i - son,

son, Ky - ri - e e - le - . . . . . i - son,

le - . . . . . i - son, e - le - i - son, e - le - i -

pp

Chris te Chris te e

Chris te Chris te

Chris te, Chris te,

son, Chris te, Chris

pp pp

le i son, Chris

e le i son, Chris te,

Chris te e le i son, Chris te,

te, e le i son, e le i son Chris

te e le i son Chris te

Chris te e le i son Chris te e

Chris te e le i son, e

to, Chris te, Chris te, e to i

o - le - i - son, . . . . . o - le - i -  
le - i - son, o - le - i -  
- le - i - son, o - le - i - son, o - le - i - son,  
- son, o - le - i - son, Chris - te e - le - i -  
son, Chris - te . . . . . e - le - i -  
- son, Chris - te, e - le - i -  
Chris - te . . . . . e - le - i -  
- son, e - le - i -  
- son, Ky - ri - e  
- son, Ky - ri - e  
- son, Ky - ri - e  
- son, Ky - ri - e  
- son, Ky - ri - e  
f tr.



GIORZA'S MASS No. 8.

[illegible]





e - la - i - son, e - - le - i - son,  
 e - le - i - son, e - - le - i - son,  
 e - le - i - son, e - - le - i - son,  
 ri - e a - - le - i - son,  
 Ky - - - ri - e  
 e - - - le - i - son  
 e - - - le - i - son  
 Ky - - - ri - e a - - - lo - i - son  
 Bxa.  
 rit. a tempo.  
 rit. a tempo.  
 rit. a tempo.

*pp*  
Ky - ri - e

*pp*  
Ky - ri - e

*pp*  
Ky - ri - e

*pp*  
Ky - ri - e

*Sua. loco.*

le - i - son...

le - i - son...

le - i - son...

le - i - son...

le - i - son...

## Gloria in Excelsis.

By P. GIORZA.

SOPRANO.  
*Allegro moderato.*

*f*

Glo - ri - a in ex - cel - sis De - - -

ALTO.

*f*

Glo - ri - a in ex - cel - sis De - - -

TENOR.

*f*

BASS.

*f Allegro moderato.*

*ff*

- o, Glo - ri - a in ex - cel - sis De - - - o, in ex -

- o, Glo - ri - a in ex - cel - sis De - - - o, in ex -

Glo - ri - a in ex - cel - sis De - - - o, in ex -

Glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel -

*8va*

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- cel - sis De - o, glo - ri - a, in ex - cel - sis De - o,  
- cel - sis De - o, glo - ri - a, in ex - cel - sis De - o,  
- cel - sis De - o, glo - ri - a, in ex - cel - sis De - o,  
sis De - o, in ex - cel - sis De - o, glo - ri -

glo - ri - a, in ex - cel - sis  
glo - ri - a in ex - cel - sis  
glo - ri - a  
glo - ri - a

GIORZA'S MASS No. 8.

GIORZA'S MASS No. 8.

De - o, in ex-cel - sis De - o, glo - ri - a, in ex -

De - o, in ex-cel - sis De - o, glo - ri - a in - ex-cel

in ex-cel - sis De - o, De - o, glo - ri - a in ex -

in ex-cel - sis De - o, glo - ri - a in ex -

- cel - sis, in ex - cel - sis glo

sis, in ex-cel sis, glo

- cel - sis, in ex - cel - sis, in ex

- cel - sis, in ex - cel - sis, in ex

ri - a in ex - cel - sis glo ri -

ri - a in ex - cel - sis glo ri -

- cel - sis De - o, glo - ri - a, in ex - cel - sis De - o, glo - ri -

- cel - sis De - o, glo - ri - a, in ex - cel - sis De - o, glo - ri -

**B**

a, glo - ri - a, glo - ri - a,  
 a, glo - ri - a, glo - ri - a,  
 a, glo - ri - a, glo - ri - a,  
 a, glo - ri - a, glo - ri - a,

**B** *ritardando.*

*p* Et in ter - ra pax ho -  
*p* Et in ter - ra pax ho -

*p*

mi - ni - bus bo - nae vo - lun -  
 mi - ni - bus bo - nae vo - lun -  
 Et in ter - ra pax ho - mi - ni - bus.  
 Et in ter - ra pax ho - mi - ni - bus.

*pp*



C *Tempo lmo.*

First system of musical notation, measures 1-8. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: ta - tis, Glo - ria, ta - tis, bo - nae vol - un - ta - tis, bo - nae vol - un - ta - tis.

Second system of musical notation, measures 9-16. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: in ex - cel - sis De - o, Glo - ria. The piano part includes a dynamic marking *p* at measure 10.

Third system of musical notation, measures 17-24. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: in ex - cel - sis De - o, Glo - ria in ex - . The piano part includes a dynamic marking *f* at measure 20.

in ex-cel-sis De-o, in ex-cel-sis, glo-ria in ex-cel-sis,

Et in ter-ra pax, et in ter-ra pax in

ho-mi-ni-bus bo-nae vo-lun-ta-tis, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis

tis, glo - ri - a, glo - ri - a, glo - ri - a,

cres.

glo - ri - a. . . . .

glo - ri - a. . . . .

a, glo - ri - a. . . . .

glo - ri - a. . . . .

rit.

rit.



## TENOR SOLO.

Lau - - - da - - - mus te lau -

*Andante non troppo.*

- da - mus te Be - ne - di - ci - mus te Be - ne - di - ci - mus,

a - - - do - ra - mus te a - - - do - ra - mus te,

Glo - ri - fi - ca - - - mus te, *rit.* Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus

*col canto.*

te.

BASS SOLO.

Gra - ti - as a - gi-mus a - gi - mus ti - bi,

pp

prop-ter mag - nam, prop-ter mag - nam, prop - ter mag - nam glo - riam

Gra - ti - as

tu - am Gra - ti - as a - gi-mus, a - gi - mus

p

a - gi - mus ti - bi.

rit.

ti - bi, prop - ter mag - nam glo - riam magnam gloriam tu

col canto.

ALTO.  
Do - - mi - ne De - - us Rex coe - les - tis,  
TENOR.  
Do - mi -  
BASS.  
a,  
Do - mi -

Do - - mi - ne, De - - us Rex coe - les - tis,  
ne,  
ne,  
De -  
De -

*poco affretando.*  
De - - us Pa - ter, Pa - ter om - ni - po - tens,  
us,  
De - us Pa - ter,  
De - us Pa - ter  
us,  
De - us Pa - ter,  
De - us Pa - ter



*a tempo.*

De - us . . . Pa - - - ter, De - us Pa - ter om - ni - po -

om - ni-po-tens,

om - ni-po-tens,

*a tempo.*

- tens. Do - mi-ne Fi - li

Do - mi-ne Fi - li,

Do - mi-ne Fi - li u . . bi

*f*

u - ni-ge - ni - te, Je - su Chris - te, Je - su

u - ni - ge - - ni - te, Je - su Chris - te, Je - su

ge - ni-te, u - ni-ge - ni - te, Je - su Chris - te, Je - su Chris

*p*

Chris te,

Chris te,

te,

*f*

Agnus De - i, Agnus De - i, Fi-li-us Pa - tris, Fi-li-us Pa - tris,

Do - - - mi-ne De - - - us Ag - nus De - i,

Agnus De - i, Agnus De - i, Fi-li-us Pa - tris, Fi-li-us Pa - tris,

*f*

Agnus De - i, Agnus De - i, Fi - li - us Pa - tris,

Ag - - nus De - - i, Fi - li - us Pa - tris,

Agnus De - i, Agnus De - i, Fi - li - us Pa - tris, Pa -

*f*

*affrettando un poco.*

Do - mi - ne, De - us, Do - mi - ne De - us,  
- tris Do - mi - ne De - us

*al tempo.*

Ag - nus De - i, Do - mi - ne  
Ag - nus De - i, Do - mi - ne  
Ag - nus De - i, Do - mi - ne

*rit.*

De - us, Ag - nus De - i Fi - li - us Pa - tris, Ag -  
De - us, Ag - nus De - i Fi - li - us Pa - tris, Ag -  
De - us, Ag - nus De - i Fi - li - us Pa - tris, Ag -



mus De - i Fi - lius Pa - tris . . . . Fi - lius

mus De - i Fi - lius Pa - tris . . . . Fi - lius

mus De - i Fi - lius Pa - tris . . . . Fi - lius

Pa - tris, . . . Pa - tris Fi - lius, Fi -

Pa - tris, . . . Pa - tris Fi - lius, Fi -

Pa - tris, . . . Pa - tris Fi - lius, Fi -

lius Pa - tris.

lius Pa - tris.

lius Pa - tris.

*f*

VIOLIN SOLO.  
Adagio.

*ad lib.*

*ad lib.*

*rit.*

*sempre. f*

Andante sostenuto.

SOPRANO SOLO.

*p*

Qui tol - - lis pec - ca - ta mun - - di,

ALTO SOLO.

*f*  
Qui tol - - lis pec-ca - ta mun - di,

*p*  
mi - se - re - re

*p*  
mi - se - re - re.

*Sua.*

*p*  
re no - - bis, mi - se - re - re no

*Sua.*  
re no - - bis, mi - se - re - re

*loca.*  
*p*



*poco piu mosso. (a little faster.)*

no bis, Qui tol lis pec ca ta

mun di, qui tol lis pec ca ta mun

*poco piu mosso an coro. (little more faster.)*

Qui tol lis pec ca ta mun di.

*poco piu mosso ancora.*

mi - se - re - re no - bis,

*affrettando e cres.*

qui tol - lis pec - ca - ta mun - di,

Sus - ci - pe de - pre - ca - tio - nem no - stram.

sus - ci - pe de - pre - ca - tio - nem, de - pre - ca -

Sus - ci - pe de - pre - ca - tio - nem,

un poco meno mosso.

tio - nem no - strum.

de - pre - ca - tio - nem no - strum. Qui se - des ad

dex - te - ram Pa - tris, Qui se - des ad

dex - te - ram Pa - tris mi - se - re - re.



*poco rit.*

mi - se - re - re, mi - se - re - re no

TENOR SOLO.  
*Tempo lino con spirito.*

bis. Quo - niam tu so - lus Sane - tus, tu...

so - lus Do - mi - nus tu so - lus al

*affrettando.*

tis - si - mus, Je - su Chris - te, Je - su

*tremolo.*

*p più mosso.*

Chris - te tu so - lus al - tis - si - mus.

*a tempo.*

Je - su Chris - te, . . . Je - su Chris - te, . . .

*rit.*

**TUTTI.**

*p* Cum Sanc - to Spi - ri - tu, Cum Sanc - to

*p* Cum Sanc - to Spi - ri - tu, Cum Sanc - to

te,

*Moderato assai.*

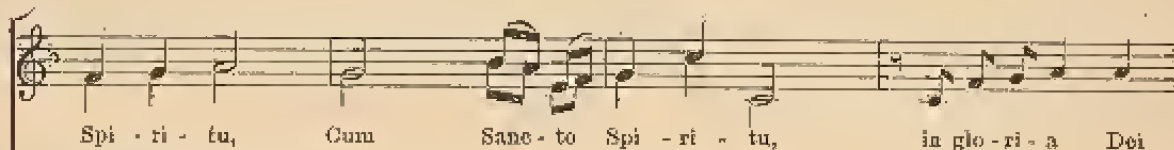
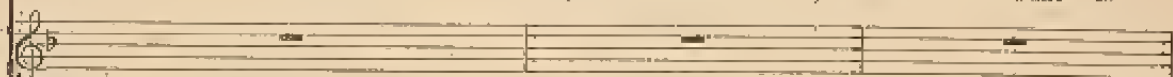
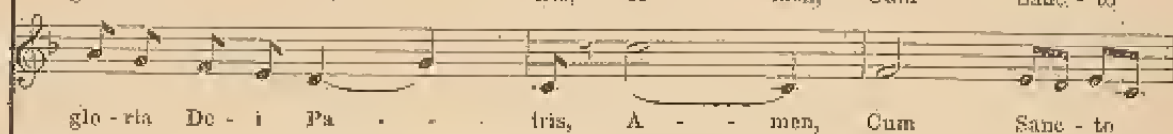
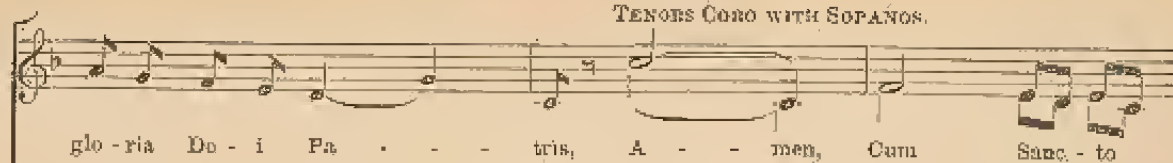
*p*

Spi - ri - tu, in glo - ria De - i Pa - tris, in

Spi - ri - tu, in glo - ria De - i Pa - tris, in



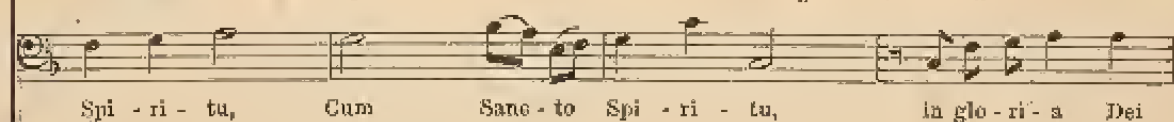
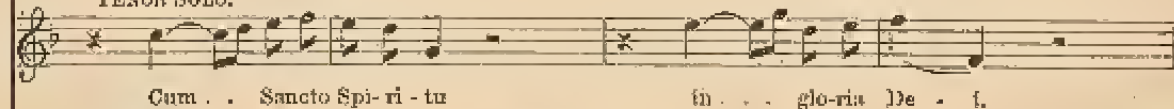
## TENORS CORO WITH SOPANOS.



## SOPRANO SOLO.



## TENOR SOLO.





Pa - - tris, in glo-ria De - i Pa - - tris in glo-ria De - i  
 in glo-ria De i, in glo-ria De i,  
 in glo-ria De i, in glo-ria De i,  
 Pa - - tris, in glo-ria De - i Pa - - tris in glo-ria De - i

Pa - tris A - - - - - men, in glo-ria *slow.*  
 Pa - - tris, A - - - - - men, *slow.* in glo-ria  
 Pa - tris, A - - - - - men, in glo-ria  
 Pa - tris A - - - - - men, in glo-ria

*adagio.* *Allegro vivo.* **SOPRANO.**  
 De - i Pa - tris A - - - - - men, **ALTO.** A - - - - -  
 De - i Pa - tris A - - - - - men, **TRIO.** A - - - - -  
 De - i Pa - tris A - - - - - men, A - - - - -  
 De - i Pa - tris A - - - - - men, in glo - - - - - ria De - - - - -

*col canto.* *Allegro vivo.*

men, A - - - men, A - - -

men, A - - - men, A - - -

men, A - - - men, A - - -

i, in glo - - ria Da - - - A - - -

men.

men.

men.

men.

To Mrs. Amelia Devlin, N. Y.

# Veni Creator,

## or SALUTARIS HOSTIA.

Alto Solo, and Violin Obligato.

By P. GIORZA.

VIOLIN.

*Andante giusto piuttosto sostenuto.*

4th

Voic. *p*

Ve - ni cre - a - tor Spi - ri - tus,  
O Sa - lu - ta - ris Hos - ti - a,

Ve - ni cre - a - tor Spi - ri - tus,  
O Sa - lu - ta - ris Hos - ti - a, Men - tes tu -  
Que - con - ti

NOTE. — Where same passages are written for Violin and Organ, the Organist to leave them off, if played with Violin.

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o - - - rum vi - - - si - ta, im - ple su -  
 pan - - - dis o - - - sti - um, que cor - li

*affretto.*  
 per - - - na gra - - ti - a, que tu cre -  
 pan - - - dis o - - - sti - um, O Sa - lu -

*a tempo.* *rit.*  
 - a - - sti pec - to - ra que tu . . . cre - a - sti -  
 - ta - - ris hos - ti - a que cor - li pan - dis

2 0 1 2 1 0 3 2 3

*rit.*

pe - to - ra.  
o - sti - am.

*poco più mosso.*

Ae - cen - de lu - men sen - si - bus in - lun - de a - mo - rem  
Bel - la pre - munt ho - sti - li - a, Bel - la pre - munt ho -

*f poco più mosso.*

*più mosso.* *poco affretto.*

cor - di - bus in - fir - ma nos - tri cor - po - ris, in -  
sti - li - a da ro - bur fer au - xi - li - um, da

fir - ma nos - tri cor - po - ris vir - tu - te in - firmas  
ro - bar fer au - xi - li - um da ro - bur fer au -

*rit.*  
*col canto.*

*Tempo lmo.*

por - pe - ti, Ve - ni . . . cre - a - tor spi - ri - tus, . . .  
xi - li - um, U - ni - tri - no que Do - mi - no, . . .

*f* *Tempo mo.* *p* *f*

Ve - ni . . . cre - a - tor spi - ri - tus, . . . im - ple . . . su - per - na  
Sit sem - pi - ter - na glo - ri - a, . . . qui vi - tam si - ne



gra - ti - a, quia tu cre - a - sti pec - to - ra.  
 ter - mi - no, no - bis bo - net in pa - tri - a.

*pp*

*rit.*

*col canto.*

A - - men. A - men, A - - - - - men, A -

*cadenza.*

- men.

*rit.*

## Credo.

By P. GIORZA.

Bass Solo.

*Andante.*

*Con grandiosita.*

*p* *f*

Cre - do in u-nam

De - - - uni, Pa - trem . . . . . om - ni - po -

- ten - - - tem, Fac - to - rem coe - li et

ter - re, vi - si - bi - li - um om - ni - um,

*p*

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et in - vi - si - bi - li um.

CHORUS.

Cre - do, Cre - do,

Cre - do, Cre - do,

Cre - do, Cre - do,

Cre - do, Cre - do,

*sempre, p*

SOLO. *ff*

Et in u - num Do - mi -

num, Je - sum Chris



*piu sostenuto.*

- tam Fi - - li - um Do - - i, u - ni -

- ge - ni - tum. Et ex Pa - tra na - tum an - te om - nia

se - - cu - la.

CHORUS.

Cre - - do, Cre

Cre - - do, Cre

Cre - - do, Cre

Cre - - do, Cre

Cre - - do, Cre

De - - um de De - o,

do,

do,

do,

do,

*Andante sostenuto.*

This system contains the first four measures of the piece. It features a vocal line with the lyrics 'De - - um de De - o,' and four instrumental staves (flute, oboe, clarinet, and bassoon) each with a 'do,' marking. The piano accompaniment begins with a dense, flowing texture in the right hand and a more active line in the left hand. The tempo marking 'Andante sostenuto.' is placed below the piano staves.

lu - men de lu - mi - ne, De - um ve - ram de

Cre - do,

Cre - do,

Cre - do,

Cre - do,

Cre - do,

This system contains measures 5 through 8. The vocal line continues with the lyrics 'lu - men de lu - mi - ne, De - um ve - ram de'. The instrumental staves have 'Cre - do,' markings. The piano accompaniment continues with its dense texture. The system concludes with a final measure featuring a sustained chord in the piano.

De - o Ve - - - ro, Ge - ni - tum non

*ff* Cre - - - do,

*ff* Cre - - - do,

*ff* Cre - - - do,

*ff* Cre - - - do,

fac - tum, con - sab - stan - tia - lam Pa - tris, per quem omnia

## CHORUS. TUTTI.

Per quem omnia fac - ta sunt, . . . . .

TUTTI. Solo.

facta sunt, . . . . . Per quem omnia fac - ta sunt, . . . . . Qui



*affrettato.*

prop - ter nos ho - mi - nes et prop - ter nos - tram sa

*a tempo.*

lu - tem . . . . de - scen-dit de coe - lis.

Cre - do,

Cre - do,

Cre - do,

Cre - do,

Cre - do,

*a tempo.*

Cre - do,

*Andante.*

Cre - do,

Piano introduction for the first system of the mass, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a series of chords and moving lines in both hands.

## Bass Solo.

Bass Solo staff, featuring a single bass line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Et in-car-na-tus est,

## CHORUS.

First vocal staff of the chorus, featuring a single vocal line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Et in-car-na-tus est

de . . . Spi-ri-tu

Second vocal staff of the chorus, featuring a single vocal line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Et in-car-na-tus est

de . . . Spi-ri-tu

Third vocal staff of the chorus, featuring a single vocal line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Et in-car-na-tus est

de . . . Spi-ri-tu

Fourth vocal staff of the chorus, featuring a single vocal line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Et in-car-na-tus est

de . . . Spi-ri-tu

Piano accompaniment staff for the chorus, featuring a single piano line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Piano accompaniment staff for the chorus, featuring a single piano line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Bass Solo staff for the second system, featuring a single bass line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Spi-ri-tu Sanc-to,

*tranquillo.*

Ma-ri-a Vir-gi-

First vocal staff of the second system, featuring a single vocal line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Sanc-to,

Ex Ma-ri-a Vir-gi-ne,

Second vocal staff of the second system, featuring a single vocal line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Sanc-to,

Ex Ma-ri-a Vir-gi-ne,

Third vocal staff of the second system, featuring a single vocal line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Sanc-to,

Ex Ma-ri-a Vir-gi-ne,

Fourth vocal staff of the second system, featuring a single vocal line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Sanc-to,

Ex Ma-ri-a Vir-gi-ne,

Piano accompaniment staff for the second system, featuring a single piano line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

Piano accompaniment staff for the second system, featuring a single piano line with a key signature of one sharp (F#) and a 4/4 time signature. The music is a simple, melodic line.

ne, et Ho - mo, et Ho - mo, et Ho - mo fac - tus

et Ho - mo,

et Ho - mo,

et Ho - mo,

et Ho - mo,

*pp* *col canto.*

*f*

est, Cru - ci - fi - xus, Cru - ci -

et Ho - mo fac - tus est,

et Ho - mo fac - tus est,

et Ho - mo fac - tus est,

et Ho - mo fac - tus est,

*p* *pp*



*affrettando poco.* *a tempo.*

fix - us, Cru - ci - fix - us etiam pro - no - bis. Sub Pontio Pi - la - to,

*rit.* pas - sus,

*pp* pas - sus,

*pp* pas - sus,

*pp* pas - sus,

*pp* pas - sus,

*p* pas - sus, . . . pas - sus, . . . pas - sus,

*p* et Se - pul - tus

*p* et Se - pul - tus

*p* et Se - pul - tus

*p* et Se - pul - tus

*pp* et Se - pul - tus

*pp*

et se - pul - tus est.

est, et se - pul - tus est.

est, et se - pul - tus est.

est, et se - pul - tus est.

est, et se - pul - tus est.

est, et se - pul - tus est.

*p*

*Allegro.*

*p* *cres.*

*ff*

Et re-sur-rex - it, re-sur-rex - it ter - tia di - e, se -

*ff*

Et re-sur-rex - it, re-sur-rex - it ter - tia di - e, se -

*ff*

Et re-sur-rex - it, re-sur-rex - it ter - tia di - e, se -

*ff*

Et re-sur-rex - it, re-sur-rex - it ter - tia di - e, se -

*ff*



cun - dum scrip-tu - ras, se - cundum scriptu - ras, et as -

cun - dum scrip-tu - ras, se - cundum scriptu - ras, et as -

cun - dum scrip-tu - ras, se - cundum scriptu - ras,

cun - dum scrip-tu - ras, se - cundum scriptu - ras,

cen - dit in coe - lum, et as -

cen - dit in coe - lum, et as -

et as - cen - dit in coe - lum, et as -

et as - cen - dit in coe - lum, et as -

cen - dit in coe - lum in coe - lum, se - det ad

cen - dit in coe - lum in coe - lum, se - det ad

cen - dit in coe - lum in coe - lum, se - det ad

cen - dit in coe - lum in coe - lum, se - det ad



Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *dex - te - ram Pa - tris.*

Piano accompaniment for the first system, featuring arpeggiated chords in the right hand and block chords in the left hand.

Piano accompaniment for the second system, ending with a *dim.* (diminuendo) marking.

Piano accompaniment for the third system, continuing the arpeggiated texture.

*Andante macisato.*

Vocal staves and piano accompaniment for the final system, with lyrics: *Et i - to - rum ven - tu - rus est cum*. The tempo is marked *Andante macisato*.

**Tutti.**

**BASS SOLO.**

ju - di - ca - re,

glo - ri - a, ju - di - ca - re, ju - di - ca - re,

**Tutti.**

*f*

**Tutti.**

**BASS SOLO.**

Vi - vos et mor - tu - os,

**Tutti.**

Vi - vos et mor - tu - os, Vi - vos et mor - tu - os,

*p* *pp*

**BASS SOLO.**

Cu - jus reg - ni non e - rit fi - nis

**Tutti.** *crescendo.*

Cu - jus reg - ni non e - rit fi -

*crescendo.* *f*

SOPRANOS.  
 nis. Et in Spir-i-tum Sanc - - - tum

ALTOS.  
 Et in Spir-i-tum Sanc - - - tum

TENORS & BASSES.  
 TENORS ONLY.  
 Sanc - tum

Do - - - mi - - - num, et vi-vi - fi -

Do - - - mi - - - num, et vi-vi - fi -

Do - - - mi - - - num,

- can - tem et vi-vi - fi - can - tem.

- can - tem et vi-vi - fi - can - tem.

BASS SOLO.  
 Qui ex

dim.



Pa - tre Fi - li - o que pro - ca - dit . . . . Qui cum Pa - tre et

SOPRANOS.

ALTOS.

Si - mul a - do - ra - tur, Et con glo - ri - fi -

Si - mul a - do - ra - tur, Et con glo - ri - fi -

Fi - li - o.

- ca - tur.

- ca - tur.

Solo.

Qui lo - en - tus est per Pro - phe

*Piu animato.  
(Little faster.)*

*fss.*

*Rit.*

*Tempo lmo.*

*Et - - u - nam Sane - tam Ca - tho - li - cam*

*Et - - u - nam Sane - tam Ca - tho - li - cam*

*Et - - u - nam Sane - tam Ca - tho - li - cam*

*Et - - u - nam Sane - tam Ca - tho - li - cam*

*Tempo lmo.*

*et A - pos - to - li - cam Ec - cle - si - am.*

*et A - pos - to - li - cam Ec - cle - si - am.*

*et A - pos - to - li - cam Ec - cle - si - am.*

*et A - pos - to - li - cam Ec - cle - si - am.*

Solo.

Con - - - - - fi - te - or - - - - - in

u num bap - - tis - - ma,

in re-mis-si - o - nem . . . pec - - ca - to - rum

in re-mis-si - o - nem . . . pec - - ca - to - rum

in re-mis-si - o - nem . . . pec - - ca - to - rum

in re-mis-si - o - nem . . . pec - - ca - to - rum



*affrettando poco.* *cres.*

et . . . ex - pe - - eto, et . . . ex - po - - eto

*cres.*

et . . . ex - po - - eto, et . . . ex - pe - - eto

*affrettando poco,* *cres.*

et . . . ex - pe - - eto

*cres.*

et . . . ex - po - - eto

*affrettando poco,* *crescendo.*

*rit.* *f* *Lento.* *p*

re - sur - rec - tio . . . . . nem mor - tu - o . . .

*rit.* *f* *p*

re - sur - ren - tio . . . . . nem mor - tu - o . . .

*rit.* *f* *Lento.* *p*

re - sur - rec - tio . . . . . nem mor - tu - o . . .

*rit.* *f* *p* *3*

re - sur - rec - tio . . . . . nem mor - tu - o . . .

*rit.* *f* *Lento.*

*Tempo.*

rum. *f* Vi-tam ven-tu-ri

rum. *f* Vi-tam ven-tu-ri

*Tempo.*

rum. Bass Solo. *f* Vi-tam ven-tu-ri

rum. Et vi-tam ven-tu-ri se-cu-li, *f* Vi-tam ven-tu-ri

*f* *Tempo.*

se-cu-li. *Lento.* A-men, A-

se-cu-li. A-men, A-

se-cu-li. *Lento.* A-men, A-

se-cu-li. A-men, A-

*Lento.*

men, A - - - men.

men, A - - - men.

men, A - - - men.

men, A - - - men.

men, A - - - men.

## Ave Maria.

For Soprano or Tenor.

By P. GIORZA.

*Andante giusto.*

*Andante giusto.*

A - - - ve Ma - ri - - a, A - - -

ve Ma - ri - - a, Gra - - ti - a ple - na

Gra - - ti - a ple - na, Do - - - minus te - cum . . .

*rit.*  
Do - mi - nus te - cum.

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Be - ne - dic - ta tu - in mu - li - e - ri - bus, Be - ne -

dic - ta tu in mu - li - e - ri - bus et Be - ne -

dic - tus, et Be - ne - dic - tus, Be - ne -

*rit. più lento.*  
dic - tus fruc - tus ven - tris tu - i Je - su, Je -

*p col canto.* *p col canto.*

*Adagio.*  
Sanc - ta Ma-

ri - a Ma - ter Dei, . . . Sanc - ta Ma - ri - a

*rit.*

Ma - ter Do - i, Sanc - ta Ma - ri - a

*col canto. pp*

Ma - ter De - i, O - ra pro - no - bis, pec - ca - to - ri -

*Piu mosso.*

bus nunc, et in ho - ra, in ho - ra

*agitato. f*

*Ritorna al tempo lmo.*

mor - tis nos - tre. . .



## GIORZA'S MASS No. 8.

*And tempo.*

Sanc - ta Ma - ri - a; Sanc - ta Ma -  
*tremolo.*

*p*

*pp*

ri - a, O - ra pro no - bis,

*f*

*f*

*p* *rit.*

O - ra pro no - bis, O - ra pro no - bis,

*col canto.* *pp*

nunc et in ho - ra, in ho - ra mor - tis nos - tre.

*ppp*

A - - - men, A - - - men,

*rit. very slow.*



# Sanctus et Benedictus.

65

By P. GIORZA.

SOPRANO AND TENOR SOLO.

CHORUS.  
SOPRANOS AND ALTOS.CHORUS.  
BASSES AND TENORS.*Moderato.**f*

Sanc

Sanc

Sanc

tus,

tus,

Sanc

tus,

Sanc

Sanc

tus,

tus,

Sanc

tus,

Sanc

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Do - mi - nus

- mi - nus De - us Sa - ba - oth,

- mi - nus De - us Sa - ba - oth,

De - us Sa - ba - oth,

Ple - ni sunt coe -

Ple - ni sunt coe -

Ple - ni sunt coe -

SOP. SOLO.

ALTO SOLO.

Ple - ni sunt

li et ter - ra,

TENOR SOLO.

li et ter - ra,

BASS SOLO.

li et ter - ra,

co - li et

SOP. AND TENOR SOLO.

co - li et ter - ra

CHORUS. TUTTI.

Glo - ri - a tu

co - li et ter - ra

Glo - ri - a tu

ni Glo - ri - a tu

ri - a tu a.

Glo - ri - a

a Glo - ri - a tu

a Glo - ri - a tu

a Glo - ri - a tu

tu - a.

Ho

Ho

Ho



Ho - san - na,

san na,

san na,

san na,

na

Ho - san na,

Ho - san na,

Ho - san na,

ex cel sis,

Ho - san na, Ho-

Ho - san na,

Ho - san na,

san - - - na, Ho - san - - -

Ho - san - - - na,

Ho - san - - - na,

dim. Allegro

na.

Ho - san - - - na.

p

p

## Benedictus.

For Soprano and Violin obligato.

By P. GIORZA.

**VIOLIN.**  
*Andante.*

**SOPRANO.**

*p*

Be - ne - dic - tus, Be - ne -

*pp*

dic - tus, Be - ne - dic - tus, Be - ne -

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*adagio.* *al tempo.*

die - tus, Be-ne - dic - tus, Qui ve - nit, qui

ve - nit in no - mi - ne Do - mi -

ni, qui ve - nit in no -

mi - ne Do - mi - ni,

*adagio. stentato.* 4a

*al tempo.*

Be - ne - dic - tus, qui

*adagio. a tempo.*

*rit.*

ve - nit in no - mi - ne Do - mi - ni, Be

*col canto.*

*allretando.*

ne - dic - tus qui ve - nit in no - mi - ne

Do - mi - ni Ho - san

*Adagio.*

san na, Ho san na in ex cel

VIOLIN. Sop. Tutti.

Sop. Solo. Ho - san na

ALTOS. sis. Ho - san na

TENORS. Ho - san na

BASSES. Ho - san na

*f*

*dim.*

in ex cel sis.

in ex cel sis.

*dim.*

in ex cel sis.

in ex cel sis.

*dim.* *p* *rit.*



## Agnus Dei.

By P. GIORZA.

*Andante.*

*p*

L.H. R.H.

*L.H. R.H.*

**TENOR SOLO.**

Ag - - nus De - - i qui tol - lis . . pec - ca - ta

*p* *pp*

mun - di, Mi - se - re - re no

*f > p*

**SOP. SOLO.**

- bis, mi - se - re - re no - - bis. Ag - - nus

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De - i qui tol - lis . . . pec - ca - ta mun - di, Mi - se -

re - re no - - - bis mi - se - re re no - - -

*Tutti.*  
bis. Agnus De - i . . . Agnus De - i . . . qui tol - lis pec - ca - ta

*Tutti.*  
Agnus De - i . . . Agnus De - i . . . qui tol - lis pec - ca - ta

*Tutti.*  
Agnus De - i . . . Agnus De - i . . . qui tol - lis

*Tutti.*  
Agnus De - i . . . Agnus De - i . . . qui tol - lis pec - ca - ta

mun - di, Ag-nus De - i, Ag-nus De - i, qui  
 min - di, Ag-nus De - i, Ag-nus De - i, qui  
 pec-ca - ta mun - di, Ag-nus De - i, Ag-nus De - i,  
 min - di, Ag-nus De - i, Ag-nus De - i,

*pp* *sotto voce.*  
 tol - lis . . . pec-ca - ta mun - di, Do - na no - bis pa - -  
*f* *pp* *sotto voce*  
 tol - lis . . . pec-ca - ta mun - di, Do - na no - bis pa - -  
*f* *pp* *sotto voce.*  
 pec-ca - ta mun - di, Do - na no - bis pa - -  
*f* *pp* *sotto voce.*  
 pec-ca - ta mun - di, Do - na no - bis pa - -



*f* Solo.

- cem, Ag - nus De - i,

*f* Solo. *dim.*


- cem, Ag - nus De - i, Ag - nus

*f* Solo. *dim.*

- cem, Ag - nus De - i, Ag - nus

*dim.* Solo.

- cem, Ag - nus



*rit.* *f* *Tempo luo.*

TUTTI.

Ag - - nus De - i, Ag - - nus De - i qui

TUTTI.

Da - i, Ag - - nus De - i qui

TUTTI.

De - i, Ag - - nus De - i qui

TUTTI.

De - i, Ag - - nus De - i qui

*ritardando.* *f* *Tempo luo.*



*affrettando.*

*p*

tol - lis pec-ca-ta mun - di, do-na no - bis, do-na no - bis,

*p*

tol - lis pec-ca-ta mun - di, do-na no - bis, do-na no - bis,

*p affrettando.*

tol - lis pec-ca-ta mun - di, do-na no - bis, do-na no - bis do-na

*p*

tol - lis pec-ca-ta mun - di, do-na no - bis, do-na no - bis,

*con Sra*

*affrettando.*

*p*

*al tempo.*

*ff piu sostenuto.*

do-na no - bis, pa - cem, do - na no - bis pa - cem,

*al tempo.*

*f*

do-na no - bis, pa - cem, do - na no - bis pa - cem,

*al tempo.*

no - bis, pa - cem, do - na no - bis

*al tempo.*

do-na no - bis, pa - cem,

*Sra.*

*ff piu sostenuto.*

do - na na pa - cem, pa - cem, pa - cem,

do - na no - bis pa - cem, pa - cem,

*rit.* *f*

Ag - nus De - i, Ag - nus De - i, Ag - nus De - i, Ag - nus De - i,

do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,

do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem.



# MILLARD'S MASS.

The favor with which this Mass has been received in Churches where it has been performed, has induced the Publisher to issue it in the same style as his Excelsior Edition of Popular Masses. Attention is invited to a few of the Testimonials received from parties who have performed it from the manuscript.

Copies sent by Mail, postage free, for \$1.00; or bound in Muslin \$1.25.

HAMILTON S. GORDON, 13 E. 14th St.

From Dr. Wm. Bergh, late Organist of St. Francis Xavier's Church,  
16th St., N. Y.

Dear Sir,

I take pleasure in testifying to you the gratification I had, on learning that your "Mass in G" was to be published, and especially at a price within the reach of all, I have repeatedly expressed privately, what I now say to you publicly, viz.: "that the work will surely become popular, and the property of every Catholic church choir."

Your success has been very marked throughout the entire work, and I heartily recommend it to every Catholic choir, knowing that they will not be disappointed in it, and that in doing so, I am rendering them a service and you simply justice.

Yours truly

WM. BERGH, Organist.

New York, September 20th, 1885.

To Mr. H. MILLARD,

Director of music, St. Stephen's Church, 25th St., N. Y.

Dear Sir:

Permit me to congratulate you on the success of your Mass, which we sang for the first time last Sunday morning.

The music is easy, and my solos, without being elaborate, are agreeable to sing, particularly the Qui tollis, in which my good singer can throw a deep heart-felt expression.

I have no doubt that your work will be popular, at least with singers.

Trusting that your "Vespers in D" (which I have as yet only tried over by myself,) will prove successful, as they are even more showy and brilliant.

I am, Dear Sir,

Very respectfully yours

E. DE LUSSAN,  
Soprano soloist of St. Stephens.

Mr. H. MILLARD,

Dear Sir,

I have with my choir performed both your pretty Mass and Vespers three times in succession at the Church of St. Charles Borromeo, Brooklyn, where I have charge of the Music.

This, in itself, is more than words can express how much satisfaction they gave to all.

They are full of beautiful melodies and effects, and without are easy to perform.

I am glad to learn that the Mass is already in press, and will shortly appear. I hope the Vespers will soon follow; as there are no Vespers published in this country that can compare, and answer our requirements; your Vespers, therefore, I am sure will be most welcome to all churches and lovers of that style of music.

Yours respectfully

W. DRESSLER,  
Organist of the Church of St. Charles Borromeo,  
Brooklyn, L. I.

New York, March 10th, 1886.

My Dear MILLARD,

We had your Mass last Sunday. The artists and the Congregation were very much pleased, the artists to sing and the Congregation to listen to such fine music.

I do not doubt, in case you publish this Mass, it will become a great success, because nearly every Choir in the U. S. will be able to produce it: not too difficult and still very effective.

Send me four sets of Vespers, I would like them as soon as possible.

Very respectfully yours

LOUIS DACHAURN,  
Organist & Director of St. Ann's Church, N. Y.

Extract from N. Y. Tribune,  
(H. C. Watson Musical Critic.)

Mr. Millard has adopted the modern style of church music, and has produced a Mass which will probably be popular, as it is full of pleasing melodies, and makes no approach to strict style or scientific elaboration. One or two of the solos are earnestly recommended only in their opening phrases, though they are melodious and effective throughout. The concerted music is well voiced, but presents the same excellences and defects as the solos.

The thoroughly educated musician carries out his chain of thought, producing the requisite contrasts without destroying the unity of idea. He gives this a harmonious whole, while the inexperienced composer crowds into the same space only disconnected thought with a feeble result.

The Mass was well sung throughout, saving a few imperfections necessarily attending the first performance of a new work. The organ accompaniment, which is sometimes quite brilliant, was well played by Mr. Bergh, displaying great skill in the management and an ample control of the resources of the instrument.

H. MILLARD, Esq.

I have had your Mass sung on three occasions at my church, and it affords me great pleasure in acknowledging to you my sincere thanks for favoring me with the score. Why do you not have it published? I would advise you strongly to do so, as in my opinion it would meet with immense success.

Wishing you every prosperity in the undertaking.

Believe me,

Yours truly

H. GONZALEZ,  
Musical Director of St. Columba's Church,  
New York, April 14th, 1885.

Mr. GORDON:

Dear Sir,

I have examined the Mass in G, with Latin and English words, composed by H. Millard, and think it well adapted for use in Churches of all denominations that require good and brilliant music for opening pieces, &c.

G. W. COLBY,

Organist and Prof. of Music.

New York, May 15th, 1886.

Mr. MILLARD,

Dear Sir:

I take great pleasure in offering you my testimony in favor of your beautiful "Mass in G."—The several pieces are all useful for choirs, and your work will prove a very valuable acquisition to all lovers of brilliant and pleasing melody.

Please send me a copy of your Vespers and Magnificat.

EDWARD HORN, Jr.,  
Organist of the Church of the Messiah, N. Y.

(Extract from the Evening Post.)

Among the most admired of our native composers—Mr. Harrison Millard deserves a permanent place. He has composed some songs which have become popular all over the Union, while to church music he has contributed some of the most available additions which can be found in the modern repertoire of American choirs. He recently attempted a higher range of art, and produced a grand Mass a few Sundays ago at St. Stephen's Roman Catholic Church in Twenty-eighth street, where he is the tenor singer. It was a work of decided merit, and rich in melody. The concerted pieces were also highly praised by competent judges, and the Mass should be heard outside of the church for which it was written.